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A DISSERTATION ON *ORIENTAL GARDENING;*

BY

S^r. WILLIAM CHAMBERS, K^nt.

Comptroller General of his Majesty's Works.

LONDON:

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1839

TO
THE KING.

I HUMBLY beg leave to lay at Your MAJESTY's feet the following Diſſertation upon an Art of which You are the firſt Judge, as well as the moſt munificent Encourager.

A Sketch of the preſent little Performance was graciouſly received by Your MAJESTY many years ago, and found a kind reception in the world, under the Influence of Your Patronage. This is more ample, I wiſh it may be more perfect than the original; that it may have a juſter title to Your Indulgence, and better pretenſions to the favor of the Publick.
I am,

May it pleaſe Your MAJESTY,
Your MAJESTY'S
dutiful ſervant and faithful ſubject,

WILLIAM CHAMBERS.

PREFACE.

AMONGST the decorative arts, there is none of which the influence is ſo extenſive as that of Gardening. The productions of other arts have their ſeparate claſſes of admirers, who alone reliſh or ſet any great value upon them; to the reſt of the world they are indifferent, ſometimes diſguſting. A building affords no pleaſure to the generality of men, but what reſults from the grandeur of the object, or the value of its materials: nor doth a picture affect them, but by its reſemblance to life. A thouſand other beauties, of a higher kind, are loſt upon them; for in Architecture, in Painting, and indeed in moſt other arts, men muſt learn before they can admire: their pleaſure keeps pace with their judgment; and it is only by knowing much, that they can be highly delighted.

But Gardening is of a different nature: its dominion is general; its effects upon the human mind certain and invariable; without any previous information, without being taught, all men are delighted with the gay luxuriant ſcenery of ſummer, and depreſſed at the diſmal aſpect of autumnal proſpects; the charms of cultivation are equally ſenſible to the ignorant and the learned, and they are equally diſguſted at the rudeneſs of neglected nature; lawns, woods, ſhrubberies, rivers and mountains, affect them both in the ſame manner; and every combination of theſe will excite ſimilar ſenſations in the minds of both.

Nor are the productions of this Art leſs permanent than general in their effects. Pictures, ſtatues, buildings, ſoon glut the ſight, and grow indifferent to the ſpectator: but in gardens there is a continual ſtate of fluctuation, that leaves no room for ſatiety; the progreſs of vegetation, the viciſſitudes of ſeaſons, the changes of the weather, the different directions of the ſun, the paſſage of clouds, the agitation and ſounds produced by winds,

together

together with the accidental intervention of living or moving objects, vary the appearances ſo often, and ſo conſiderably, that it is almoſt impoſſible to be cloyed, even with the ſame proſpects.

Is it not ſingular then, that an Art with which a conſiderable part of our enjoyments is ſo univerſally connected, ſhould have no regular profeſſors in our quarter of the world? Upon the continent it is a collateral branch of the architect's employment, who, immerſed in the ſtudy and avocations of his own profeſſion, finds no leiſure for other diſquiſitions; and, in this iſland, it is abandoned to kitchen gardeners, well ſkilled in the culture of ſallads, but little acquainted with the principles of Ornamental Gardening. It cannot be expected that men uneducated, and doomed by their condition to waſte the vigor of life in hard labour, ſhould ever go far in ſo refined, ſo difficult a purſuit.

To this unaccountable want of regular maſters may, in a great meaſure, be aſcribed the ſcarcity of perfect gardens.

gardens. There are indeed very few in our part of the globe wherein nature has been improved to the beſt advantage, or art employed with the ſoundeſt judgment. The gardens of Italy, France, Germany, Spain, and of all the other countries where the antient ſtyle ſtill prevails, are in general mere cities of verdure; the walks are like ſtreets conducted in ſtrait lines, regularly diverging from different large open ſpaces, reſembling public ſquares; and the hedges with which they are bordered, are raiſed, in imitation of walls, adorned with pilaſters, niches, windows and doors, or cut into colonades, arcades and porticos; all the detached trees are ſhaped into obeliſks, pyramids and vaſes; and all the receſſes in the thickets bear the names and forms of theatres, amphitheatres, temples, banqueting halls, ball rooms, cabinets and ſaloons. The ſtreets and ſquares are well manned with ſtatues of marble or lead, ranged in regular lines, like ſoldiers at a proceſſion; which, to make them more natural, are ſometimes painted in proper colours, and finely gilt. The lakes and rivers are confined by quais of hewn ſtone, and taught to flow in geometrick order;

and the caſcades glide from the heights by many a ſucceſſion of marble ſteps: not a twig is ſuffered to grow as nature directs; nor is a form admitted but what is ſcientific, and determinable by the line or compaſs.

In England, where this antient ſtyle is held in deteſtation, and where, in oppoſition to the reſt of Europe, a new manner is univerſally adopted, in which no appearance of art is tolerated, our gardens differ very little from common fields, ſo cloſely is common nature copied in moſt of them; there is generally ſo little variety in the objects, ſuch a poverty of imagination in the contrivance, and of art in the arrangement, that theſe compoſitions rather appear the offspring of chance than deſign; and a ſtranger is often at a loſs to know whether he be walking in a meadow, or in a pleaſure ground, made and kept at a very conſiderable expence: he ſees nothing to amuſe him, nothing to excite his curioſity, nor any thing to keep up his attention. At his firſt entrance, he is treated with the ſight of a large green field, ſcattered over with a few ſtraggling trees, and verged with a confuſed border

forming either; and conſequently prejudice himſelf, without doing ſervice to the Art.

But though it might be impertinent as well as uſeleſs to ſtart a new ſyſtem of one's own, it cannot be improper, nor totally unſerviceable, to publiſh that of others; eſpecially of a people whoſe ſkill in Gardening has often been the ſubject of praiſe; and whoſe manner has been ſet up amongſt us as the ſtandard of imitation, without ever having been properly defined. It is a common ſaying, That from the worſt things ſome good may be extracted; and even if what I have to relate ſhould be inferior to what is already known, yet ſurely ſome uſeful hints may be collected from it.

I may therefore, without danger to myſelf, and it is hoped without offence to others, offer the following account of the Chineſe manner of Gardening; which is collected from my own obſervations in China, from converſations with their Artiſts, and remarks tranſmitted to me at different times by travellers. A ſketch of what

I have now attempted to finiſh, was publiſhed ſome years ago; and the favourable reception granted to that little performance, induced me to collect materials for this.

Whether the Chineſe manner of Gardening be better or worſe than thoſe now in uſe amongſt the Europeans, I will not determine: compariſon is the ſureſt as well as the eaſieſt teſt of truth; it is in every man's power to compare and to judge for himſelf.---Should the preſent publication contain any thing uſeful, my purpoſe will be fully anſwered; if not, it may perhaps afford ſome little entertainment, or ſerve at worſt to kill an idle hour.

I muſt not enter upon my ſubject, without apologizing for the liberties here taken with our Engliſh Gardens: there are, indeed, ſeveral that do not come within the compaſs of my deſcription; ſome of which were laid out by their owners, who are as eminently ſkilled in Gardening, as in many other branches of polite knowledge; the reſt owe moſt of their excellence to nature, and are,

upon the whole, very little improved by the interpoſition of art; which, though it may have heightened ſome of their beauties, has totally robbed them of many others.

It would be tedious to enumerate all the errors of a falſe taſte: but the havock it has made in our old plantations, muſt ever be remembered with indignation: the ax has often, in one day, laid waſte the growth of ſeveral ages; and thouſands of venerable plants, whole woods of them, have been ſwept away, to make room for a little graſs, and a few American weeds. Our virtuoſi have ſcarcely left an acre of ſhade, nor three trees growing in a line, from the Land's-end to the Tweed; and if their humour for devaſtation continues to rage much longer, there will not be a foreſt-tree left ſtanding in the whole kingdom.

DISSERTATION.

AMONGST the Chineſe, Gardening is held in much higher eſteem, than it is in Europe; they rank a perfect work in that Art, with the great productions of the human underſtanding; and ſay, that its efficacy in moving the paſſions, yields to that of few other arts whatever.

Their Gardeners are not only Botaniſts, but alſo Painters and Philoſophers, having a thorough knowledge of the human mind, and of the arts by which its ſtrongeſt feelings are excited. It is not in China, as in Italy and France, where every petty Architect is a Gardener; neither is it as in another famous country, where peaſants emerge from the melon grounds to commence profeſſors; ſo Sganarelle, the faggot-maker, laid down his hatchet to turn phyſician. In China, Gardening is a diſtinct profeſſion, requiring an extenſive ſtudy; to the perfection

perfection of which few arrive. The Gardeners there, far from being either ignorant or illiterate, are men of high abilities, who join to good natural parts, moſt ornaments that ſtudy, travelling, and long experience can ſupply them with: it is in conſideration of theſe accompliſhments only that they are permitted to exerciſe their profeſſion; for with the Chineſe the taſte of Ornamental Gardening is an object of legiſlative attention, it being ſuppoſed to have an influence upon the general culture, and conſequently upon the beauty of the whole country. They obſerve, that miſtakes committed in this Art, are too important to be tolerated, being much expoſed to view, and in a great meaſure irreparable; as it often requires the ſpace of a century, to redreſs the blunders of an hour.

The Chineſe Gardeners take nature for their pattern; and their aim is to imitate all her beautiful irregularities. Their firſt conſideration is the nature of the ground they are to work upon: whether it be flat or ſloping; hilly or mountainous; ſmall or of conſiderable extent; abound-

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ing with ſprings and rivers, or labouring under a ſcarcity of water; whether woody or bare, rough or even, barren or rich; and whether the tranſitions be ſudden, and the character grand, wild or tremendous; or whether they be gradual, and the general bent placid, gloomy or chearful. To all which circumſtances they carefully attend; chooſing ſuch diſpoſitions as humour the ground, hide its defects, improve or ſet off its advantages, and can be executed with expedition, at a moderate expence.

They are alſo attentive to the wealth or indigence of the patron by whom they are employed; to his age, his infirmities, temper, amuſements, connections, buſineſs and manner of living; as likewiſe to the ſeaſon of the year in which the Garden is likely to be moſt frequented by him: ſuiting themſelves in their compoſition to his circumſtances, and providing for his wants and recreations. Their ſkill conſiſts in ſtruggling with the imperfections and defects of nature, and with every other impediment; and in producing, in ſpite of every obſtacle, works that are uncommon, and perfect in their kind.

Though the Chineſe artiſts have nature for their general model, yet are they not ſo attached to her as to exclude all appearance of art; on the contrary, they think it, on many occaſions, neceſſary to make an oſtentatious ſhew of their labour. Nature, ſay they, affords us but few materials to work with. Plants, ground and water, are her only productions: and though both the forms and arrangements of theſe may be varied to an incredible degree, yet have they but few ſtriking varieties, the reſt being of the nature of changes rung upon bells, which, though in reality different, ſtill produce the ſame uniform kind of jingling; the variation being too minute to be eaſily perceived.

Art muſt therefore ſupply the ſcantineſs of nature; and not only be employed to produce variety, but alſo novelty and effect: for the ſimple arrangements of nature are met with in every common field, to a certain degree of perfection; and are therefore too familiar to excite any ſtrong ſenſations in the mind of the beholder, or to produce any uncommon degree of pleaſure.

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It is indeed true that novelty and variety may both be attained by tranſplanting the peculiarities of one country to another; by introducing rocks, cataracts, impending woods, and other parts of romantic ſituations, in flat places; by employing much water where it is rare; and cultivated plains, amidſt the rude irregularities of mountains: but even this reſource is eaſily exhauſted, and can ſeldom be put in practice, without a very great expence.

The Chineſe are therefore no enemies to ſtrait lines; becauſe they are, generally ſpeaking, productive of grandeur, which often cannot be attained without them: nor have they any averſion to regular geometrical figures, which they ſay are beautiful in themſelves, and well ſuited to ſmall compoſitions, where the luxuriant irregularities of nature would fill up and embarraſs the parts they ſhould adorn. They likewiſe think them propereſt for flower gardens, and all other compoſitions, where much art is apparent in the culture; and where it ſhould therefore not be omitted in the form.

Their regular buildings they generally ſurround with artificial terraſſes, ſlopes, and many flights of ſteps; the angles of which are adorned with groupes of ſculpture and vaſes, intermixed with all ſorts of artificial water-works, which, connecting with the architecture, ſerve to give it conſequence, and add to the gaiety, ſplendor, and buſtle of the ſcenery.

Round the main habitation, and near all their decorated ſtructures, the grounds are laid out with great regularity, and kept with great care: no plants are admitted that intercept the view of the buildings; nor no lines but ſuch as accompany the architecture properly, and contribute to the general good effect of the whole compoſition: for they hold it abſurd to ſurround an elegant fabric with diſorderly rude vegetation; ſaying, that it looks like a diamond ſet in lead; and always conveys the idea of an unfiniſhed work. When the buildings are ruſtic, the ſcenery which ſurrounds them is wild; when they are grand, it is gloomy; when gay, it is luxuriant: in ſhort, the Chineſe are ſcrupulouſly nice in preſerving the

the ſame character through every part of the compoſition; which is one great cauſe of that ſurprizing variety with which their works abound.

They are fond of introducing ſtatues, buſts, bas-reliefs, and every production of the chiſel, as well in other parts of their Gardens, as round their buildings; obſerving, that they are not only ornamental, but that by commemorating paſt events, and celebrated perſonages, they awaken the mind to pleaſing contemplation, hurrying our reflections up into the remoteſt ages of antiquity: and they never fail to ſcatter antient inſcriptions, verſes, and moral ſentences, about their grounds; which are placed on large ruinated ſtones, and columns of marble, or engraved on trees and rocks; ſuch ſituations being always choſen for them, as correſpond with the ſenſe of the inſcriptions; which thereby acquire additional force in themſelves, and likewiſe give a ſtronger expreſſion to the ſcene.

They ſay that all theſe decorations are neceſſary, to characterize and diſtinguiſh the different ſcenes of their

compoſitions; among which, without ſuch aſſiſtance, there muſt unavoidably be a tireſome ſimilarity.

And whenever it is objected to them, that many of theſe things are unnatural, and ought therefore not to be ſuffered, they ſay, that moſt improvements are unnatural, yet they are allowed to be improvements, and not only tolerated, but admired. Our veſtments, ſay they, are neither of leather, nor like our ſkins, but formed of rich ſilks and embroidery; our houſes and palaces bear no reſemblance to caverns in the rocks, which are the only natural habitations; nor is our muſic either like thunder, or the whiſtling of the northern wind, the harmony of nature. Nature produces nothing either boiled, roaſted or ſtewed, and yet we do not eat raw meat; nor doth ſhe ſupply us with any other tools for all our purpoſes, but teeth and hands; yet we have ſaws, hammers, axes, and a thouſand other implements: in ſhort, there is ſcarcely any thing in which art is not apparent; and why ſhould its appearance be excluded from Gardening only? Poets and painters ſoar above the pitch of nature, when they

they would give energy to their compoſitions. The ſame privilege, therefore, ſhould be allowed to Gardeners: inanimate, ſimple nature, is too inſipid for our purpoſes; much is expected from us; and therefore, we have occaſion for every aid that either art or nature can furniſh. The ſcenery of a garden ſhould differ as much from common nature as an heroic poem doth from a proſe relation; and Gardeners, like poets, ſhould give a looſe to their imagination, and even fly beyond the bounds of truth, whenever it is neceſſary to elevate, to embelliſh, to enliven, or to add novelty to their ſubject.

The uſual method of diſtributing Gardens in China, is to contrive a great variety of ſcenes, to be ſeen from certain points of view; at which are placed ſeats or buildings, adapted to the different purpoſes of mental or ſenſual enjoyments. The perfection of their Gardens conſiſts in the number and diverſity of theſe ſcenes; and in the artful combination of their parts; which they endeavour to diſpoſe in ſuch a manner, as not only ſeparately to appear to the beſt advantage, but alſo to unite in forming an elegant and ſtriking whole.

Where the ground is extenſive, and many ſcenes can be introduced, they generally adapt each to one ſingle point of view; but where it is confined, and affords no room for variety, they diſpoſe their objects ſo, that being viewed from different points, they produce different repreſentations; and often ſuch as bear no reſemblance to each other. They likewiſe endeavour to place the ſeparate ſcenes of their compoſitions in ſuch directions as to unite, and be ſeen all together, from one or more particular points of view, whence the eye may be delighted with an extenſive, rich and variegated proſpect. They take all poſſible advantage of exterior objects; hiding carefully the boundaries of their own grounds; and endeavouring to make an apparent union between them and the diſtant woods, fields and rivers: and where towns, caſtles, towers, or any other conſiderable objects are in ſight, they artfully contrive to have them ſeen from as many points, and in as many directions as poſſible. The ſame they do with regard to navigable rivers, high roads, foot-paths, mills, and all other moving objects, which animate and add variety to the landſcape.

Beſides the uſual European methods of concealing boundaries by ha-has, and ſunk fences, they have others, ſtill more effectual. On flats, where they have naturally no proſpects of exterior objects, they encloſe their plantations with artificial terraſſes, in the form of walks, to which you aſcend by inſenſible ſlopes: theſe they border on the inſide with thickets of lofty trees and underwood; and on the outſide, with low ſhrubberies; over which the paſſenger ſees the whole ſcenery of the adjacent country, in appearance forming a continuation of the Garden, as its fence is carefully concealed amongſt the ſhrubs that cover the outſide declivity of the terraſs.

And where the Garden happens to ſtand on higher ground than the adjacent country, they carry artificial rivers round the outſkirts, under the oppoſite banks of which the boundaries are concealed, amongſt trees and ſhrubs. Sometimes too they make uſe of ſtrong wire fences, painted green, faſtened to the trees and ſhrubs that border the plantations, and carried round in many irregular directions, which are ſcarcely ſeen till you come

very near them: and wherever ha-has, or ſunk fences are uſed, they always fill the trenches with briars, and other thorny plants, to ſtrengthen the fence, and to conceal the walls, which otherwiſe would have an ugly appearance from without.

In their large Gardens they contrive different ſcenes for the different times of the day; diſpoſing at the points of view buildings, which from their uſe point out the proper hour for enjoying the view in its perfections. And in their ſmall ones, where, as has been obſerved, one arrangement produces many repreſentations, they make uſe of the ſame artifice. They have beſide, ſcenes for every ſeaſon of the year: ſome for winter, generally expoſed to the ſouthern ſun, and compoſed of pines, firs, cedars, evergreen oaks, phillyreas, hollies, yews, and many other evergreens; being enriched with laurels of various ſorts, laureſtinus, arbutus, and other plants and vegetables that grow and flouriſh in cold weather: and to give variety and gaiety to theſe gloomy productions, they plant amongſt them, in regular forms, divided by

walks,

walks, all the rare ſhrubs, flowers and trees of the torrid zone; which they cover, during the winter, with frames of glaſs, diſpoſed in the forms of temples, and other elegant buildings. Theſe they call conſervatiories; they are warmed by ſubterraneous fires, and afford a comfortable and agreeable retreat, when the weather is too cold to walk in the open air. All ſorts of beautiful and melodious birds are let looſe in them: and they keep there, in large porcelain ciſterns, placed on artificial rocks, gold and ſilver fiſhes; with various kinds of aquatic plants and flowers: they alſo raiſe in them ſtrawberries, cherries, figs, grapes, apricots and peaches, which cover the wood-work of their glaſs frames, and ſerve for ornament as well as uſe.

Their ſcenes of ſpring likewiſe abound with evergreens, intermixed with lilacks of all ſorts, laburnums, limes, larixes, double bloſſomed thorn, almond and peach-trees; with ſweet-bryar, early roſes, and honey-ſuckles. The ground, and verges of the thickets and ſhrubberies, are adorned with wild hyacinths, wall-flowers, daffodils, violets,

violets, primroſes, polianthes's, crocus's, daiſies, ſnow-drops, and various ſpecies of the iris; with ſuch other flowers as appear in the months of March and April: and as theſe ſcenes are alſo ſcanty in their natural productions, they interſperſe amongſt their plantations, menageries for all ſorts of tame and ferocious animals, and birds of prey; aviaries and groves, with proper contrivances for breeding domeſtic fowls; decorated dairies; and buildings for the exerciſes of wreſtling, boxing, quail-fighting, and other games known in China. They alſo contrive in the woods large open receſſes for military ſports; as riding, vaulting, fencing, ſhooting with the bow, and running.

Their ſummer ſcenes compoſe the richeſt and moſt ſtudied parts of their Gardens. They abound with lakes, rivers, and water-works of every contrivance; and with veſſels of every conſtruction, calculated for the uſes of ſailing, rowing, fiſhing, fowling, and fighting. The woods conſiſt of oak, beech, Indian cheſnut, elm, aſh, plane, ſycamore, maple, abele and ſeveral other ſpecies of the

the poplar; with many other trees, peculiar to China. The thickets are compoſed of every fair deciduous plant that grows in that climate, and every flower or ſhrub that flouriſhes during the ſummer months; all uniting to form the fineſt verdure, the moſt brilliant, harmonious colouring imaginable. The buildings are ſpacious, ſplendid and numerous; every ſcene being marked by one or more: ſome of them contrived for banquets, balls, concerts, learned diſputations, plays, rope-dancing, and feats of activity; others again for bathing, ſwimming, reading, ſleeping, or meditation.

In the center of theſe ſummer plantations, there is generally a large tract of ground ſet aſide for more ſecret and voluptuous enjoyments; which is laid out in a great number of cloſe walks, colonades and paſſages, turned with many intricate windings, ſo as to confuſe and lead the paſſenger aſtray; being ſometimes divided by thickets of underwood, intermixed with ſtraggling large trees; and at other times by higher plantations, or by clumps of roſe-trees, and other lofty flowering ſhrubs. The

whole is a wilderneſs of ſweets, adorned with all ſorts of fragrant and gaudy productions: gold and ſilver pheaſants, pea-fowls, partridges, bantam hens, quails, and game of every kind, ſwarm in the woods; doves, nightingales, and a thouſand melodious birds, perch upon the branches; deer, antelopes, ſpotted buffaloes, ſheep, and Tartarean horſes, friſk upon the plains: every walk leads to ſome delightful object; to groves of orange and myrtle; to rivulets, whoſe banks are clad with roſes, woodbine and jeſſamine; to murmuring fountains, with ſtatues of ſleeping nymphs, and water-gods; to cabinets of verdure, with beds of aromatic herbs and flowers; to grottos cut in rocks, adorned with incruſtations of coral ſhells, ores, gems and chriſtaliſations, refreſhed with rills of ſweet ſcented water, and cooled by fragrant, artificial breezes.

Amongſt the thickets which divide the walks, are many ſecret receſſes; in each of which there is an elegant pavilion, conſiſting of one ſtate-apartment, with outhouſes, and proper conveniences for eunuchs and women-

ſervants.

ſervants. Theſe are inhabited, during the ſummer, by their faireſt and moſt accompliſhed concubines; each of them, with her attendants, occupying a ſeparate pavilion.

The principal apartment of theſe buildings, conſiſts of one or more large ſaloons, two cabinet or dreſſing-rooms, a library, a couple of bed-chambers and waiting-rooms, a bath, and ſeveral private cloſets; all which are magnificently furniſhed, and provided with entertaining books, amorous paintings, muſical inſtruments, implements for gaming, writing, drawing, painting and embroidering; with beds, couches, and chairs, of various conſtructions, for the uſes of ſitting and lying in different poſtures.

The ſaloons generally open to little encloſed courts, ſet round with beautiful flower-pots, of different forms, made of porcelain, marble or copper, filled with the rareſt flowers of the ſeaſon: at the end of the court there is generally an aviary; an artificial rock with a fountain

and

and baſon for gold fiſh; a caſcade; an arbor of bamboo or vine interwoven with flowering ſhrubs; or ſome other elegant contrivance, of the like nature.

Beſides theſe ſeparate habitations, in which the ladies are privately viſited by the patron, as often as he is diſpoſed to ſee them, there are, in other larger receſſes of the thickets, more ſplendid and ſpacious buildings, where the women all meet at certain hours of the day, either to eat at the public tables, to drink their tea, to converſe, bathe, ſwim, work, romp, or to play at the mora, and other games known in China; or elſe to divert the patron with muſic, ſinging, laſcivious poſture-dancing, and acting plays or pantomines; at all which they generally are very expert.

Some of theſe ſtructures are entirely open; the roof being ſupported on columns of roſe-wood, or cedar, with baſes of Corean jaſper; or upon wooden pillars, made in imitation of bamboo, and plantane-trees, ſurrounded with garlands of fruit and flowers, artfully carved, being painted

painted and varniſhed in proper colours. Others are enclоſed; and conſiſt ſometimes only of one ſpacious hall, and ſometimes of many different ſized rooms, of various forms; as triangles, ſquares, hexagons, octagons, circles, ovals, and irregular whimſical ſhapes; all of them elegantly finiſhed with incruſtations of marble, inlaid precious woods, ivory, ſilver, gold, and mother of pearl; with a profuſion of antient porcelain, mirrors, carving, gilding, painting and lacquering of all colours.

The doors of entrance to theſe apartments, are circular and polygonal, as well as rectangular: and the windows by which they are lighted, are made in the ſhapes of fans, birds, animals, fiſhes, inſects, leaves and flowers; being filled with painted glaſs, or different coloured gauſe, to tinge the light, and give a glow to the objects in the apartment.

All theſe buildings are furniſhed at a very great expence, not only with the neceſſary moveables, but with pictures, ſculptures, embroideries, trinkets, and pieces

of clock-work of great value, being ſome of them very large, compoſed of many ingenious movements, and enriched with ornaments of gold, intermixed with pearls, diamonds, rubies, emeralds, and other gems.

Beſides the different ſtructures already mentioned, they have ſome made in the form of Perſian tents; others built of roots and pollards, put together with great taſte; and others, called Miau Ting, or Halls of the Moon, of a prodigious ſize; compoſed each of one ſingle vaulted room, made in the ſhape of a hemiſphere; the concave of which is artfully painted, in imitation of a nocturnal ſky, and pierced with an infinite number of little windows, made to repreſent the moon and ſtars, being filled with tinged glaſs, that admits the light in the quantities neceſſary to ſpread over the whole interior fabric the pleaſing gloom of a fine ſummer's night.

The pavements of theſe rooms are ſometimes laid out in parterres of flowers; amongſt which are placed many rural ſeats, made of fine formed branches, varniſhed red

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to repreſent coral: but oftenеſt their bottom is full of a clear running water, which falls in rills from the ſides of a rock in the center; many little iſlands float upon its ſurface, and move around as the current directs; ſome of them covered with tables for the banquet; others with ſeats for muſicians; and others with arbors, containing beds of repoſe, with ſophas, ſeats, and other furniture, for various uſes.

To theſe halls of the moon the Chineſe princes retire, with their favourite women, whenever the heat and intenſe light of the ſummer's day becomes diſagreeable to them; and here they feaſt, and give a looſe to every ſort of voluptuous pleaſure.

No nation ever equalled the Chineſe in the ſplendor and number of their garden ſtructures. We are told by Father Attiret, that in one of the imperial gardens near Pekin, called Yven Ming Yven, there are, beſides the palace, which is of itſelf a city, four hundred pavilions, all ſo different in their architecture, that each

each ſeems the production of a different country. He mentions one of them, that coſt upwards of two hundred thouſand pounds, excluſive of the furniture; another, conſiſting of a hundred rooms: and ſays, that moſt of them are ſufficiently capacious to lodge the greateſt European lord, and his whole retinue. There is likewiſe, in the ſame garden, a fortified town, with its port, ſtreets, public ſquares, temples, markets, ſhops, and tribunals of juſtice: in ſhort, with every thing that is at Pekin; only upon a ſmaller ſcale.

In this town the emperors of China, who are too much the ſlaves of their greatneſs to appear in public, and their women, who are excluded from it by cuſtom, are frequently diverted with the hurry and buſtle of the capital; which is there repreſented, ſeveral times in the year, by the eunuchs of the palace: ſome of them perſonating merchants, others artiſts, artificers, officers, ſoldiers, ſhopkeepers, porters, and even thieves and pickpockets. On the appointed day, each puts on the habit of his profeſſion: the ſhips arrive at the port, the ſhops are opened,

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and the goods are offered to ſale; tea-houſes, taverns, and inns, are ready for the reception of company; fruits, and all ſorts of refreſhments, are cried about the ſtreets: the ſhop-keepers teize the paſſengers to purchaſe their merchandize; and every liberty is permitted: there is no diſtinction of perſons; even the emperor is confounded in the crowd: quarrels happen---battles enſue---the watch ſeizes upon the combatants---they are conveyed before the judge, he examines the diſpute and condemns the culprit, who is ſometimes very ſeverely baſtinadoed, to divert his imperial majeſty, and the ladies of his train.

Neither are ſharpers forgot in theſe feſtivals; that noble profeſſion is generally allotted to a good number of the moſt dextrous eunuchs, who, like the Spartan youths of old, are puniſhed or applauded, according to the merit of their exploits.

The plantations of their autumnal ſcenes conſiſt of many ſorts of oak, beech, and other deciduous trees that are retentive of the leaf, and afford in their decline a

rich variegated colouring; with which they blend ſome ever-greens, ſome fruit-trees, and the few ſhrubs and flowers which bloſſom late in the year; placing amongſt them decayed trees, pollards, and dead ſtumps, of pictureſque forms, overſpread with moſs and ivy.

The buildings with which theſe ſcenes are decorated, are generally ſuch as indicate decay, being intended as mementos to the paſſenger. Some are hermitages and alms-houſes, where the faithful old ſervants of the family ſpend the remains of life in peace, amidſt the tombs of their predeceſſors, who lie buried around them: others are ruins of caſtles, palaces, temples, and deſerted religious houſes; or half buried triumphal arches and mauſoleums, with mutilated inſcriptions, that once commemorated the heroes of antient times; or they are ſepulchres of their anceſtors, catacombs and cemeteries for their favourite domeſtic animals; or whatever elſe may ſerve to indicate the debility, the diſappointments, and the diſſolution of humanity; which, by co-operating with the dreary aſpect of autumnal nature, and the inclement temperature

perature of the air, fill the mind with melancholy, and incline it to ſerious reflections.

Such is the common ſcenery of the Chineſe Gardens, where the ground has no ſtriking tendency to any particular character. But where it is more ſtrongly marked, their artiſts never fail to improve upon its ſingularities; their aim is to excite a great variety of paſſions in the mind of the ſpectator; and the fertility of their imaginations, always upon the ſtretch in ſearch of novelty, furniſhes them with a thouſand artifices to accompliſh that aim.

The ſcenes which I have hitherto deſcribed, are chiefly of the pleaſing kind: but the Chineſe Gardeners have many ſorts, which they employ as circumſtances vary; all which they range in three ſeparate claſſes; and diſtinguiſh them by the appellations of the pleaſing, the terrible, and the ſurprizing.

The firſt of theſe are compoſed of the gayeſt and moſt perfect productions of the vegetable world; intermixed with

with rivers, lakes, caſcades, fountains, and water-works of all ſorts: being combined and diſpoſed in all the pictureſque forms that art or nature can ſuggeſt. Buildings, ſculptures, and paintings are added, to give ſplendor and variety to theſe compoſitions; and the rareſt productions of the animal creation are collected, to enliven them: nothing is forgot that can either exhilerate the mind, gratify the ſenſes, or give a ſpur to the imagination.

Their ſcenes of terror are compoſed of gloomy woods, deep vallies inacceſſible to the ſun, impending barren rocks, dark caverns, and impetuous cataracts ruſhing down the mountains from all parts. The trees are ill formed, forced out of their natural directions, and ſeemingly torn to pieces by the violence of tempeſts: ſome are thrown down, and intercept the courſe of the torrents; others look as if blaſted and ſhattered by the power of lightening: the buildings are in ruins; or half conſumed by fire, or ſwept away by the fury of the waters: nothing remaining entire but a few miſerable huts diſperſed in the mountains, which ſerve at once to indicate

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the exiſtence and wretchedneſs of the inhabitants. Bats, owls, vultures, and every bird of prey flutter in the groves; wolves, tigers and jackalls howl in the foreſts; half-famiſhed animals wander upon the plains; gibbets, croſſes, wheels, and the whole apparatus of torture, are ſeen from the roads; and in the moſt diſmal receſſes of the woods, where the ways are rugged and overgrown with weeds, and where every object bears the marks of depopulation, are temples dedicated to the king of vengeance, deep caverns in the rocks, and deſcents to ſubterraneous habitations, overgrown with bruſhwood and brambles; near which are placed pillars of ſtone, with pathetic deſcriptions of tragical events, and many horrid acts of cruelty, perpetrated there by outlaws and robbers of former times: and to add both to the horror and ſublimity of theſe ſcenes, they ſometimes conceal in cavities, on the ſummits of the higheſt mountains, founderies, lime-kilns, and glaſs-works; which ſend forth large volumes of flame, and continued columns of thick ſmoke, that give to theſe mountains the appearance of volcanoes.

Their ſurprizing, or ſupernatural ſcenes, are of the romantic kind, and abound in the marvellous; being calculated to excite in the minds of the ſpectators, quick ſucceſſions of oppoſite and violent ſenſations. Sometimes the paſſenger is hurried by ſteep deſcending paths to ſubterraneous vaults, divided into apartments, where lamps, which yield a faint glimmering light, diſcover the pale images of antient kings and heroes, reclining on beds of ſtate; their heads are crowned with garlands of ſtars, and in their hands are tablets of moral ſentences: flutes, and ſoft harmonious organs, impelled by ſubterraneous waters, interrupt, at ſtated intervals, the ſilence of the place, and fill the air with ſolemn melody.

Sometimes the traveller, after having wandered in the duſk of the foreſt, finds himſelf on the edge of precipices, in the glare of day-light, with cataracts falling from the mountains around, and torrents raging in the depths beneath him; or at the foot of impending rocks, in gloomy vallies, overhung with woods, on the banks of dull moving rivers, whoſe ſhores are covered with ſepulchral monuments,

monuments, under the ſhade of willows, laurels, and other plants, ſacred to Manchew, the genius of ſorrow.

His way now lies through dark paſſages cut in the rocks, on the ſide of which are receſſes, filled with coloſſal figures of dragons, infernal fiends, and other horrid forms, which hold in their monſtrous talons, myſterious, cabaliſtical ſentences, inſcribed on tables of braſs; with preparations that yield a conſtant flame; ſerving at once to guide and to aſtoniſh the paſſenger: from time to time he is ſurprized with repeated ſhocks of electrical impulſe, with ſhowers of artificial rain, or ſudden violent guſts of wind, and inſtantaneous exploſions of fire; the earth trembles under him, by the power of confined air; and his ears are ſucceſſively ſtruck with many different ſounds, produced by the ſame means; ſome reſembling the cries of men in torment; others the roaring of bulls, and howl of ferocious animals, with the yell of hounds, and the voices of hunters; others are like the mixed croaking of ravenous birds; and others imitate thunder, the raging of the

ſea,

ſea, the exploſion of cannon, the ſound of trumpets, and all the noiſe of war.

His road then lies through lofty woods, where ſerpents and lizards of many beautiful ſorts crawl upon the ground, and where innumerable monkies, cats and parrots, clamber upon the trees, and intimidate him as he paſſes; or through flowery thickets, where he is delighted with the ſinging of birds, the harmony of flutes, and all kinds of ſoft inſtrumental muſic: ſometimes, in this romantic excurſion, the paſſenger finds himſelf in extenſive receſſes, ſurrounded with arbors of jeſſamine, vine and roſes, where beauteous Tartarean damſels, in looſe tranſparent robes, that flutter in the air, preſent him with rich wines, mangoſtans, ananas, and fruits of Quangſi; crown him with garlands of flowers, and invite him to taſte the ſweets of retirement, on Perſian carpets, and beds of camuſath ſkin down.

Theſe enchanted ſcenes always abound with water-works, ſo contrived as to produce many ſurprizing effects;

and

and many ſplendid pieces of ſcenery. Air is likewiſe employed with great ſucceſs, on different occaſions; not only for the purpoſes above-mentioned, but likewiſe to form artificial and complicated echoes: ſome repeating the motion of the feet; ſome the ruſtling of garments; and others the human voice, in many different tones: all which are calculated to embarraſs, to ſurprize, or to terrify the paſſenger in his progreſs.

All ſorts of optical deceptions are alſo made uſe of; ſuch as paintings on prepared ſurfaces, contrived to vary the repreſentations as often as the ſpectator changes place: exhibiting, in one view, groupes of men; in another, combats of animals; in a third, rocks, caſcades, trees and mountains; in a fourth, temples and colonades; and a variety of other pleaſing ſubjects. They likewiſe contrive pavements and incruſtations for the walls of their apartments, of Moſaic work, compoſed of many pieces of marble, ſeemingly thrown together without order or deſign; which, when ſeen from certain points of view, unite in forming lively and exact repreſentations of men,

animals, buildings and landſcapes: and they frequently introduce pieces of architecture, and even whole proſpects in perſpective; which are formed by introducing temples, bridges, veſſels, and other fixed objects, leſſened as they are more diſtant from the points of view, by giving greyiſh tints to the diſtant parts of the compoſition; and by planting there trees of a fainter colour, and ſmaller growth, than thoſe that appear in the fore ground: thus rendering conſiderable in appearance, what in reality is trifling.

The Chineſe Artiſts introduce into theſe enchanted ſcenes, all kinds of ſenſitive, and other extraordinary trees, plants and flowers. They keep in them a ſurprizing variety of monſtrous birds, reptiles, and animals, which they import from diſtant countries, or obtain by croſſing the breeds. Theſe are tamed by art; and guarded by enormous dogs of Tibet, and African giants, in the habits of magicians.

They likewiſe have amongſt the plantations, cabinets,

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in which are collected all the extraordinary productions of the animal, vegetable and mineral kingdoms; as well as paintings, ſculptures, medals, antiquities, and ingenious inventions of the mechanic arts: which are a freſh ſource of entertainment, when the weather is bad, or when the heat is too intenſe to admit of being in the open air.

The communications to the different ſcenes and other parts of the Chineſe Gardens, are by walks, roads, bridle-ways, navigable rivers, lakes, and canals; in all which their artiſts introduce as much variety as poſſible; not only in the forms and dimenſions, but alſo in their decoration: avoiding, nevertheleſs, all the abſurdities with which our antient European ſtyle of Gardening abounds.

" I am not ignorant," ſaid one of their artiſts, " that " your European planters, thinking Nature ſcanty in her " arrangements, or being perhaps diſguſted with the fa- " miliarity and commonneſs of natural objects, introduce " artificial forms into their plantations, and cut their " trees in the ſhapes of pyramids, flower-pots, men, " fiſhes,

" fiſhes, and brute animals; and I have heard of colo-
" nades, and whole palaces, formed by plants, cut as
" preciſely as if they had been built of ſtone. But this is
" purchaſing variety at the expence of reaſon: ſuch ex-
" travagancies ought never to be tolerated, excepting in
" enchanted ſcenes: and there but very ſeldom; for they
" muſt be as deſtitute of beauty, as they are of propriety;
" and if the planter be a traveller, and a man of ob-
" ſervation, he can want no ſuch helps to variety, as he
" will recollect a thouſand beautiful effects along the
" common roads of the countries through which he has
" paſſed, that may be introduced with much better
" ſucceſs."

Their roads, walks and avenues, are either directed in a ſingle ſtraight line, twiſted in a crooked one, or carried zig-zag, by ſeveral ſtraight lines, altering their courſe at certain points. They obſerve that there are few objects more ſtrikingly great than a ſpacious road, planted on each ſide with lofty trees, and ſtretching in a direct line, beyond the reach of the eye; and that there are few things more

more variouſly entertaining, than a winding one, which opening gradually to the ſight, diſcovers, at every ſtep, a new arrangement; and although, in itſelf, it has not the power of raiſing violent emotions, yet, by bringing the paſſenger ſuddenly and unexpectedly to great or uncommon things, it occaſions ſtrong impreſſions of ſurprize and aſtoniſhment, which are more forcibly felt, as being more oppoſite to the tranquil pleaſure enjoyed in the confined parts of the road: and, in ſmall compoſitions, they find crooked directions exceedingly uſeful to the planter, who, by winding his walks, may give an idea of great extent, notwithſtanding the narrowneſs of his limits.

They ſay that roads which are compoſed of repeated ſtraight lines, altering their directions at certain points, have all the advantages both of crooked and ſtraight ones, with other properties, peculiar to themſelves. The variety and new arrangement of objects, ſay they, which preſent themſelves at every change of direction, occupy the mind agreeably: their abrupt appearance occaſions ſurprize;

which, when the extent is vaſt, and the repetitions frequent, ſwells into aſtoniſhment and admiration: the incertitude of the mind where theſe repetitions will end, and its anxiety as the ſpectator approaches towards the periods, are likewiſe very ſtrong impreſſions, preventing that ſtate of languor into which the mind naturally ſinks by dwelling long on the ſame objects.

The ſtraight directions, particularly the zig-zag, are, on account of theſe effects, well adapted to avenues or high roads, which lead to towns, palaces, bridges, or triumphal arches; to caſtles or priſons, for the reception of criminals; to mauſoleums; and all other works of which the intent is to inſpire horror, veneration or aſtoniſhment. To humbler objects, the waving line is a more proper approach; the ſmallneſs of their parts rendering them unfit for a diſtant inſpection: and as they are trifling in themſelves, they pleaſe moſt when their appearance is unexpected: and from the very point whence all their little beauties are ſeen in the higheſt luſtre.

In

In diſpoſing the walks of their Gardens, the Chineſe artiſts are very attentive to lead them ſucceſſively to all the principal buildings, fine proſpects, and other intereſting parts of the compoſition; that the paſſenger may be conducted inſenſibly, as it were by accident, and without turning back, or ſeeming to go out of the way, to every object deſerving notice.

Both their ſtraight and winding walks are, in ſome places, kept at a conſiderable diſtance from each other, and ſeparated by cloſe planted thickets, to hide all exterior objects; as well to keep the paſſenger in ſuſpenſe with regard to the extent, as to excite thoſe gloomy ſenſations which naturally ſteal upon the mind, in wandering through the intricacies of a ſolitary foreſt. In other places the walks approach each other; and the thickets growing gradually leſs deep, and more thinly planted, the ear is ſtruck with the voices of thoſe who are in the adjacent walks, and the eye amuſed with a confuſed ſight of their perſons, between the ſtems and foliage of the trees. Inſenſibly again the plantations ſpread and

darken,

darken, the objects diſappear, and the voices die in confuſed murmurs; when unexpectedly the walks are turned into the ſame open ſpaces, and the different companies are agreeably ſurprized to meet where they may view each other, and ſatisfy their curioſity without impediment.

The Chineſe Gardeners very ſeldom finiſh any of their walks *en cul de ſac*; carefully avoiding all unpleaſant diſappointments: but if at any time the nature of the ſituation obliges them to it, they always terminate at ſome intereſting object; which leſſens the diſappointment, and takes off the idea of a childiſh conceit.

Neither do they ever carry a walk round the extremities of a piece of ground, and leave the middle entirely open, as it is too often done amongſt us: for though it might render the firſt glance ſtriking and noble, they think the pleaſure would be of ſhort duration; and that the ſpectator would be but moderately entertained, by walking ſeveral miles, with the ſame objects continually obtruding

obtruding upon his ſight. If the ground they have to work upon be ſmall, and that they chooſe to exhibit a grand ſcene, either from the principal habitation, or any other capital point, they do indeed leave a great part of the ſpace open; but ſtill care is taken to have a good depth of thicket, which frequently breaks conſiderably in upon the open ſpace, and hides many parts of it from the ſpectator's eye.

Theſe projections produce variety, by altering the apparent figure of the open ſpace from every point of view; and by conſtantly hiding parts of it, they create a myſtery which excites the traveller's curioſity: they likewiſe occaſion, in many places, a great depth in the thicket, to make receſſes for buildings, ſeats, and other objects, as well as for bold windings of the principal walks, and for ſeveral ſmaller paths to branch off from the principal ones; all which take off the idea of a boundary, and afford amuſement to the paſſenger in his courſe: and as it is not eaſy to purſue all the turns of the different lateral paths, there is ſtill ſomething

left to deſire, and a field for the imagination to work upon.

In their crooked walks, they carefully avoid all ſudden or unnatural windings, particularly the regular ſerpentine curves, of which our Engliſh Gardeners are ſo fond; obſerving, that theſe eternal, uniform, undulating lines, are, of all things, the moſt unnatural, the moſt affected, and moſt tireſome to purſue. Having nature in view, they ſeldom turn their walks, without ſome apparent excuſe; either to avoid impediments, naturally exiſting, or raiſed by art, to improve the ſcenery. A mountain, a precipice, a deep valley, a marſh, a piece of rugged ground, a building, or ſome old venerable plant, afford a ſtriking reaſon for turning aſide; and if a river, the ſea, a wide extended lake, or a terrace commanding rich proſpects, preſent themſelves, they hold it judicious to follow them in all their windings; ſo to protract the enjoyments which theſe noble objects procure: but on a plain, either open, or formed into groves and thickets, where no impediments oblige, nor no curioſity invites to follow

follow a winding path, they think it abſurd, ſaying, that the road muſt either have been made by art, or be worn by the conſtant paſſage of travellers; in either of which caſes, it cannot be ſuppoſed that men would go by a crooked line, where they could arrive by a ſtraight one. In general, they are very ſparing of their twiſts, which are always eaſy, and ſo managed that never more than one curve is perceptible at the ſame time.

They likewiſe take care to avoid an exact paralleliſm in theſe walks, both with regard to the trees which border them, and the ground of which they are compoſed. The uſual width given to the walk, is from eight to twenty, or even thirty feet, according to the extent of the plantation; but the trees, on each ſide, are, in many places, more diſtant; large ſpaces being left open, and covered with graſs and wild flowers, or with fern, broom, briars, and underwood.

The ground of the walk is either of turf or gravel; neither of them finiſhing exactly at its edges, but running

ning ſome way into the thickets, groves or ſhrubberies, on each ſide; in order to imitate nature more cloſely, and to take off that diſagreeable formality and ſtiffneſs, which a contrary practice occaſions in our European plantations.

In their ſtraight roads or walks, when the extent is vaſt, the Chineſe artiſts obſerve an exact order and ſymmetry, ſaying, that in ſtupendous works, the appearance of art is by no means diſguſting; that it conveys to poſterity inſtances of the grandeur of their anceſtors; and gives birth to many ſublime and pleaſing reflections. The imperial roads are aſtoniſhing works of this nature; they are compoſed of triple avenues, adorned with four rows of enormous trees; generally Indian cheſnuts, ſpruce firs, mountain cedars, and others of formal ſhapes; or oaks, elms, tulips, and others of the largeſt growth, planted at proper regular diſtances; and extending in ſtraight lines, and almoſt on a perfect level, two, three, even four hundred miles. The center avenues are from one hundred and fifty, to two hundred feet wide; and the lateral ones,

ones, are generally from forty to fifty feet; the ſpreading branches of the trees forming over them a natural umbrella, under which the travellers paſs, at all times of the day, unmoleſted by the ſun.

In ſome places theſe roads are carried, by lofty vaulted paſſages, through the rocks and mountains; in others, upon cauſeways and bridges, over lakes, torrents, and arms of the ſea; and in others, they are ſupported, between the precipices, upon chains of iron, or upon pillars, and many tire of arcades, over villages, pagodas, and cities: in ſhort, no difficulty has been attended to in their conſtruction; but every obſtacle has been conquered with amazing induſtry, and at an almoſt incredible expence.

There are, in different parts of China, many works of the kinds juſt mentioned; but amongſt the moſt conſiderable, are counted the Paſſage of King-tong, the Bridges of Fo-cheu and Lo-yang, and the Cientao, in the province of Xenſi.

The firſt of theſe is a communication between two precipices, compoſed of twenty enormous chains of iron, each two hundred feet in length, which are covered with planks and earth, to form the road.

The ſecond is a bridge between Fo-cheu and the ſuburb Nan-ti, conſiſting of one hundred arches, of a ſufficient ſize for the paſſage of ſhips under full ſail: it is built of large blocks of hewn ſtone, and encloſed with a magnificent marble baluſtrade, the pedeſtals of which ſupport two hundred coloſſal lions, artfully cut in the ſame material.

The bridge of Lo-yang is in the province of Fokien, and is the largeſt and moſt ſurprizing work of the ſort that yet has been heard of. It is compoſed of three hundred piers of black marble, joined to each other by vaſt blocks of the ſame material, forming the road, which is encloſed with a marble baluſtrade, whoſe pedeſtals are adorned with lions, and other works of ſculpture. The whole length of the bridge is ſixteen thouſand two hundred

feet,

feet, or upwards of three miles; its width is forty-two feet; and the blocks of which it is compoſed are each fifty-four feet long, and ſix feet diameter.

The Cientao, or Way of Pillars, is a communication between many precipices, built to ſhorten the road to Pekin. It is near four miles long, of a conſiderable width, and ſupported over the vallies upon arches and ſtone piers of a terrifying height.

In the mountains, on each ſide of theſe imperial roads, are erected a great number of buildings, adorned with coloſſal ſtatues, and other works of ſculpture, which afford conſtant entertainment to the paſſengers. Theſe are the monuments of their wiſe men, their ſaints, and their warriors, erected at the expence of the ſtate, and furniſhed with nervous inſcriptions, in the Chineſe language, giving an account of the lives and actions of thoſe they commemorate: ſome of theſe buildings are diſtributed into many ſpacious courts and ſtately apartments, being little inferior to palaces, either in magnificence or extent.

Inſtead

Inſtead of roads, the center avenues are ſometimes formed into navigable canals, from one hundred to one hundred and fifty feet wide, being ſufficiently deep to admit galleys and other ſmall veſſels; with horſe-ways on each ſide of the canals, for the convenience of towing them, either againſt the wind or the ſtream. On theſe the emperor, and Chineſe mandarines, are frequently conveyed, in large magnificent ſampans or barges, divided into many ſplendid rooms; being ſometimes attended by a conſiderable train of ſmaller veſſels, of different conſtructions, adorned with dragons, ſtreamers, lanterns of painted ſilk, and various other ornaments, the whole compoſing a very brilliant and entertaining ſhow.

All the imperial foreſts, beſides the high roads which paſs through them, have many ſpacious avenues cut in the woods, ſpreading from different centers, like rays of ſtars, and terminating at idol temples, towers, caſtles, and all the intereſting objects of the circumjacent country. The centers from which theſe avenues part, are of a circular or octagonal figure, with eight avenues; or of a ſemi-

circular

circular form, with only three branching from them. Their area is generally very conſiderable; and its middle is adorned with a triumphal arch, a pagoda, a magnificent fountain, or ſome other conſiderable monument.

Where the extent is vaſt, each ſingle avenue has beſides, in its courſe, one or more open ſpaces, from which a number of ſmaller avenues again branch out, and terminate at many buildings, erected in the woods, for various purpoſes; all which, without any confuſion, add to the variety and intricacy of theſe compoſitions; giving them an appearance of immenſity not to be conceived, but by ſuch as have ſeen them: and wherever a deep valley, a large river, or an arm of the ſea, interrupt and break off the courſe of the avenues, the plantations are nevertheleſs continued on the oppoſite ſhore, in order to make them appear more conſiderable.

In ſtraight roads, of ſmaller dimenſions, the Chineſe very artfully imitate the irregular workings of nature; for although the general direction be a ſtraight line, yet they

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eaſily avoid all appearance of ſtiffneſs or formality, by planting ſome of the trees out of the common line; by inclining ſome of them out of an upright; or by employing different ſpecies of plants, and by placing them at irregular diſtances, with their ſtems ſometimes bare, and at other times covered with honey-ſuckles and ſweet-bryar, or ſurrounded with underwood. They likewiſe cut and diſpoſe the branches of the trees in various manners; ſome being ſuffered to ſpread, to cover and ſhade the walks; whilſt others are ſhortened, to admit the ſun. The ground too is compoſed of riſes and falls; and the banks on each ſide of the walk are, in ſome places, of a conſiderable height, forming hollow ways, which they often cover at the top with buſhes and trunks of fallen trees: frequently too the courſe of the walk is interrupted by a large oak, or elm, or tulipifera, placed in the middle; or by a ſcreen of trees running quite acroſs; which, when the part on one ſide of the ſcreen is opened and illuminated by the ſun, and the part on the other ſide, cloſe and ſhaded, produces a pleaſing contraſt.

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I have often ſeen, in China, *berceaus* and arbors, not of lattice-work, as in France, but of bamboo, hazel, and elm, whoſe branches being interwoven at the top, formed an arch not at all diſpleaſing to the eye, and exceedingly uſeful, during the heats of ſummer: and to render theſe cool retreats more agreeable, jeſſamine, ſcarlet beans, ſweet-ſcented peaſe, granadillas of ſeveral ſorts, naſturtiums, the convulvus major, and many other ſorts of climbers, were planted round the outſide, which, forcing their way through, enriched the ſides and arches of the walks in a very beautiful manner.

I have likewiſe ſeen, in Chineſe plantations, walks bordered with the cut yew and elm hedges, ſo common in moſt countries of Europe, which the Chineſe artiſts ſometimes admit of, for variety's ſake; but they never have the ſtiff appearance of our European ones: the ſhears are uſed ſparingly; towards the top the branches are ſuffered to ſpread unmoleſted; and even in the cut parts of them are ſeen large maſſes of other plants forcing their way through; ſuch as the ſycamore, the fig, the vine,

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and others, whoſe foliage and verdure are moſt oppoſite to thoſe of the hedge.

The dimenſions both of their ſtraight roads and walks, vary according to the purpoſes they are deſigned for; and, in ſome degree too, according to their length. Roads or avenues to conſiderable objects, are, as has been obſerved, generally compoſed of three parallel walks: that in the middle being from thirty to one hundred and fifty, or even two hundred feet wide; thoſe on the ſides, from fifteen to forty. In their Gardens, the principal ſtraight walks are never narrower than twenty feet; and ſeldom broader than forty-five or fifty: and the ſmalleſt ſtraight walks are at leaſt twelve feet wide. Thirty to thirty-ſix feet is called a ſufficient width for a length of two hundred yards; forty to fifty for one of four hundred; ſixty for one of ſix hundred; and ſeventy for a length of eight hundred yards: and when the extent is more than this laſt dimenſion, they do not tie themſelves up to any proportion, but encreaſe their width as much as they conveniently can; never, however, exceeding one hundred

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and fifty, to two hundred feet; which they think the utmoſt width that can be given, without rendering the avenue diſproportionate to the trees that border it.

In the conſtruction of roads and walks, the Chineſe Gardeners are very expert, and very circumſpect: they never ſituate them at the foot of mountains or riſing grounds, without contriving drains to receive the waters deſcending from the heights, which are afterwards diſcharged by arched gulleys under the roads, into the plains below; forming, in the rainy ſeaſon, a great number of little caſcades, that increaſe the beauty of the ſcenery. The roads which are deſigned for carriages, they make as level as poſſible; they give them a ſolid bottom, and ſhape them ſo as to throw off the rain-waters expeditiouſly: they uſe, as much as poſſible, the neareſt materials, to ſave expence; and are very judicious in employing different ſoils to form mixtures, which never become either hard or ſlippery; never looſe in dry weather, nor deep in wet; not eaſily ground into powder; nor ever forming a rough flinty ſurface, difficult and painful for horſes to move upon.

Their walks are either of graſs, of gravel, or chippings of ſtone, covered with a ſmall quantity of coarſe river-ſand. The firſt ſort, which are ſeldom uſed but in private Gardens, they being too liable to be ſpoiled in public walks, are made of the fineſt and cleaneſt turf that can be found on downs and commons; and they are kept in order, by frequent mowing, and rowling with large iron rowlers. The ſecond ſort are made of binding gravel, laid about ſix inches deep, upon the natural ground: if it be dry, or if ſwampy, upon brick rubbiſh, flint ſtones, or any other hard materials, eaſieſt to be had: and theſe are alſo kept firm, and in great beauty, by frequent rowling. Thoſe of ſtone are compoſed of gallets, laid about a foot thick, rammed to a firm conſiſtence, and a regular ſurface; upon which is laid a ſufficient quantity of river-ſand, to fill up all the interſtices: which done, the whole is moiſtened, and well rammed again.

Both in their roads and walks, they are very careful to contrive ſink-ſtones, with proper drains and ceſs-pools for carrying off the waters, after violent rains: and to

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thoſe that are upon deſcents, they never give more fall at the moſt than half an inch to every foot, to prevent their being damaged by the current of the waters.

As China, even in the northern provinces, is exceedingly hot during ſummer, much water is employed in their Gardens. In the ſmall ones, where the ſituation admits, they frequently lay the greateſt part of the ground under water, leaving only ſome iſlands and rocks; and in their large compoſitions, every valley has its brook or rivulet, winding round the feet of the hills, and diſcharging themſelves into larger rivers and lakes. Their artiſts aſſert, that no Garden, particularly if it be extenſive, can be perfect, without that element, diſtributed in many ſhapes; ſaying, that it is refreſhing and grateful to the ſenſe, in the ſeaſons when rural ſcenes are moſt frequented; that it is a principal ſource of variety, from the diverſity of forms and changes of which it is ſuſceptible; and from the different manners in which it may be combined with other objects; that its impreſſions are numerous, and uncommonly forcible; and that, by various modifications,

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it enables the artiſt to ſtrengthen the character of every compoſition; to encreaſe the tranquility of the quiet ſcene; to give gloom to the melancholy, gaiety to the pleaſing, ſublimity to the great, and horror to the terrible.

They obſerve, that the different aquatic ſports of rowing, ſailing, ſwimming, fiſhing, hunting and combating, are an inexhauſtible fund of amuſement; that the birds and fiſhes, inhabitants of the water, are highly entertaining, eſpecially to naturaliſts; and that the boats and veſſels which appear upon its boſom, ſometimes furiouſly impelled by tempeſts, at others gently gliding over the ſmooth ſurface, form, by their combinations, a thouſand momentary varied pictures, that animate and embelliſh every proſpect. They compare a clear lake, in a calm ſunny day, to a rich piece of painting, upon which the circumambient objects are repreſented in the higheſt perfection; and ſay, it is like an aperture in the world, through which you ſee another world, another ſun, and other ſkies.

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They alſo ſay, that the beauty of vegetable nature depends, in a great degree, upon an abundant ſupply of water; which, at the ſame time that it produces variety and contraſt in the ſcenery, enriches the verdure of the lawns, and gives health and vigor to the plantations.

Their lakes are made as large as the ground will admit; ſome ſeveral miles in circumference: and they are ſo ſhaped, that from no ſingle point of view all their terminations can be ſeen; ſo that the ſpectator is always kept in ignorance of their extent. They interſperſe in them many iſlands; which ſerve to give intricacy to the form, to conceal the bounds, and to enrich the ſcenery. Some of theſe are very ſmall, ſufficient only to contain one or two weeping willows, birch, larch, laburnum, or ſome other pendant plants, whoſe branches hang over the water: but others are large, highly cultivated, and enriched with lawns, ſhrubberies, thickets, and buildings: or they are rugged, mountainous, and ſurrounded with rocks and ſhoals; being covered with fern, high graſs, and ſome ſtraggling large trees, planted in the vallies:

amongſt which are often ſeen ſtalking along the elephant, the rhinoceros, the dromedary, the oſtrich, and the giant baboon.

There are other iſlands, raiſed to a conſiderable height, by a ſucceſſion of terraces, communicating to each other by various flights of magnificent ſteps. At the angles of all theſe terraces, as well as upon the ſides of the ſteps, are placed many brazen tripods, that ſmoke with incenſe; and upon the uppermoſt platform is generally erected a lofty tower for aſtronomical obſervations; an elegant temple, filled with idols; the coloſſal ſtatue of a god, or ſome other conſiderable work; ſerving, at the ſame time, as an ornament to the Garden, and as an object to the whole country.

They alſo introduce in their lakes large artificial rocks, built of a particular fine coloured ſtone, found on the ſea-coaſts of China, and deſigned with much taſte. Theſe are pierced with many openings, through which you diſcover diſtant proſpects; and have in them caverns

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for the reception of crocodiles, enormous water-ſerpents, and other monſters; cages for rare aquatic birds; and grottos, with many ſhining apartments, adorned with marine productions, and gems of various ſorts. They plant upon them all kinds of graſs, creepers and ſhrubs which thrive on rocks, ſuch as moſs, ground-ivy, fern, ſtone-crop, common houſe-leek, and various other ſorts of the ſedum, crane's-bill, dwarf box, rock roſes and broom; with ſome trees rooted into the crevices: and they place on their ſummits, hermitages and idol temples, to which you aſcend by many rugged, winding ſteps, cut in the rock.

On the borders of their lakes are ſeen extenſive galleries, and many detached buildings, of different forms and dimenſions, ſurrounded with plantations, ſea-ports with fleets of veſſels lying before them, forts with flags flying, and batteries of cannon; alſo, thickets of flowering ſhrubs, meadows covered with cattle, corn lands, cotton and ſugar plantations, orchards of various fruit-trees, and rice grounds, which project into the lakes; leaving, in the midſt

midſt of them, paſſages for boats: and, in ſome places, the borders conſiſt of lofty woods, with creeks and rivers for the admiſſion of veſſels, whoſe banks are covered with high graſs, reeds, and wild ſpreading trees, forming cloſe gloomy arbors, under which the veſſels paſs. From theſe arbors are cut many viſtoes through the woods, to diſtant proſpects of towns, bridges, temples, and various other objects, which ſucceſſively ſtrike the eye, and fill the mind with expectation; when ſuddenly a farther progreſs is rendered impracticable, by rocks, ſtrong branches, and whole trees lying croſs the channel; between which the river is ſeen ſtill to continue, with many iſlands; whereon, and alſo in the water, appear the remains of antient ſtructures, monumental inſcriptions, and fragments of ſculpture: which ſerve to give an edge to curioſity, and to render the diſappointment more affecting.

Sometimes too, inſtead of being intercepted in your paſſage, the veſſel, together with the whole river, are, by the impetuoſity and particular direction of the current, hurried into dark caverns, overhung with woods; whence,

whence, after having been furiouſly impelled for ſome time, you are again diſcharged into day-light, upon lakes encompaſſed with high hanging woods, rich proſpects on mountains, and ſtately temples, dedicated to Tien-ho, and the celeſtial ſpirits.

Upon their lakes, the Chineſe frequently exhibit ſea-fights, proceſſions, and ſhip-races; alſo fire-works and illuminations: in the two laſt of which they are more ſplendid, and more expert than the Europeans. On ſome occaſions too, not only the lakes and rivers, but all the pavilions, and every part of their Gardens, are illuminated by an incredible number of beautiful lanterns, of a thouſand different ſhapes, intermixed with lampions, torches, fire-pots, and ſky-rockets; than which a more magnificent ſight cannot be ſeen. Even the Girandola, and illumination of St. Peter's of the Vatican, though far the moſt ſplendid exhibitions of that ſort in Europe, are trifles, when compared to theſe of China.

Their rivers are ſeldom ſtraight, but winding, and broken into many irregular points: ſometimes they are

narrow, noiſy and rapid; at other times deep, broad and ſlow. Their banks are variegated, in imitation of nature: being, in ſome places, bare and gravelly; in others, covered with woods quite to the water's edge; now flat and adorned with flowers and ſhrubs; then ſteep, rocky, and forming deep winding caverns, where pigeons of the wood, and water-fowl build their neſts; or riſing into many little hills, covered with hanging groves; between which are valleys and glades watered by rivulets, and adorned with pleaſure-houſes, cottages, and ruſtic temples; with flocks of ſheep and goats feeding about them. The terminations of rivers the Chineſe artiſts hide either in woods, or behind hills and buildings; or they turn them under bridges, direct them into caverns, or loſe them amongſt rocks and ſhoals.

Both in their lakes and rivers are ſeen many kinds of reeds, and other aquatic plants and flowers; ſerving for ornament, as well as for covert to their birds. They erect upon them mills and other hydraulic machines, wherever the ſituation will permit. They introduce a great

great many ſplendid veſſels, built after the manner of all nations; and keep in them all kinds of curious and beautiful water-fowl, collected from different countries.

Nor are they leſs various and magnificent in their bridges than in their other decorations. Some they build of wood, and compoſe them of rough planks, laid in a ruſtic manner upon large roots of trees: ſome are made of many trunks of trees, thrown rudely over the ſtream; and fenced with decayed branches, intertwined with the convulvulus, and climbers of different ſorts: and ſome are compoſed of vaſt arches of carpentry, artfully and neatly framed together. They have alſo bridges of ſtone and marble, adorned with colonades, triumphal arches, towers, loggias, fiſhing pavilions, ſtatues, bas-reliefs, brazen tripods, and porcelain vaſes. Some of them are upon a curve, or a ſerpentine plan; others branching out into various directions: ſome ſtraight, and ſome at the conflux of rivers or canals, triangular, quadrilateral, and circular, as the ſituation requires; with pavilions at their angles, and baſons of water in their centers, adorned with *Jets d'eau*, and fountains of many ſorts.

Some of theſe are entire, and executed with the utmoſt neatneſs and taſte; others ſeem in ruins; and others are left half finiſhed, and ſurrounded with ſcaffolds, machines, and the whole apparatus of building.

It is natural for the reader to imagine, that all theſe bridges, with the pavilions, temples, palaces, and other ſtructures, which have been occaſionally deſcribed in the courſe of this work, and which are ſo abundantly ſcattered over the Chineſe Gardens, ſhould entirely diveſt them of a rural character, and give them rather the appearance of ſplendid cities, than ſcenes of cultivated vegetation. But ſuch is the judgment with which the Chineſe artiſts ſituate their ſtructures, that they enrich and beautify particular proſpects, without any detriment to the general aſpect of the whole compoſition, in which Nature almoſt always appears predominant; for though their Gardens are full of buildings, and other works of art, yet there are many points from which none of them appear: and more than two or three at a time are ſeldom diſcovered; ſo artfully are they concealed in valleys, behind

behind rocks and mountains, or amongſt woods and thickets.

There are, however, for variety's ſake, in moſt of the Chineſe Gardens, particular places, conſecrated to ſcenes of an extraneous nature; from whence all, or the greateſt part of the buildings are collected into one view, riſing above each other in amphitheatrical order, ſpreading out to a conſiderable extent; and, by their whimſical combinations, exhibiting the moſt magnificent confuſion imaginable. Their artiſts knowing how powerfully contraſt agitates the human mind, loſe no opportunity of practiſing ſudden tranſitions, or of diſplaying ſtrong oppoſitions, as well in the nature of the objects which enter into their compoſitions, as in their modifications. Thus they conduct you from limited proſpects to extenſive views; from places of horror to ſcenes of delight; from lakes and rivers to woods and lawns; and from the ſimpleſt arrangements of nature, to the moſt complicated productions of art. To dull and gloomy colours, they oppoſe ſuch as are brilliant; and to light, they oppoſe darkneſs: rendering,

by theſe means, their productions not only diſtinct in the parts, but alſo uncommonly ſtriking in their total effect.

The caſcades of the Chineſe, which are always introduced, where the ground admits, and where the ſupply of water is ſufficient, are ſometimes regular, like thoſe of Marli, Freſcati and Tivoli; but more frequently they are rude, like the falls of Trolhetta and the Nile. In one place a whole river is precipitated from the ſummit of the mountain, into the vallies beneath; where it foams and whirls amongſt the rocks, till it falls down other precipices, and buries itſelf in the gloom of impenetrable foreſts. In another place the waters burſt out with violence from many parts, ſpouting a great number of caſcades, in different directions; which, through various impediments, at laſt unite, and form one great expanſe of water. Sometimes the view of the caſcade is in a great meaſure intercepted by the branches which hang over it; ſometimes its paſſage is obſtructed by trees, and heaps of enormous ſtones, that ſeem to have been brought down by the fury of the torrent: and frequently

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rough wooden bridges are thrown from one rock to another, over the ſteepeſt parts of the cataract; narrow winding paths are carried along the edges of the precipices; and mills and huts are ſuſpended over the waters; the ſeeming dangerous ſituation of which, adds to the horror of the ſcene.

As the Chineſe are ſo very fond of water, their Gardeners endeavour to obtain it by art, wherever it is denied by Nature. For this purpoſe, they have many ingenious inventions to collect water; and many machines, of ſimple conſtruction, which raiſe it to almoſt any level, at a trifling expence. They uſe the ſame method for overflowing vallies, that is practiſed in Europe; by raiſing heads of earth or maſonry at their extremities: where the ſoil is too porous to hold water, they clay the bottom, in the ſame manner that we do to make it tight: and in order to prevent the inconveniences ariſing from ſtagnant waters, they always contrive a conſiderable diſcharge to procure motion, even where the ſupply is ſcanty; which is done by conveying the diſcharged water back, through ſubter-

raneous

raneous drains, into reſervoirs; whence it is again raiſed into the lake or river, by means of pumps, and other machines, proper for that purpoſe. They always give a conſiderable depth to their waters, at leaſt five or ſix feet, to prevent the riſing of ſcum, and the floating of weeds upon the ſurface; and they are always provided with ſwans, and ſuch other birds as feed on weeds, to keep them under.

In overflowing their grounds, and alſo in draining them, they take all poſſible care not to kill many of their old trees, either by over moiſtening their roots, or draining them too much; ſaying, that the loſs of a fine old plant is irreparable; that it impairs the beauty of the adjacent plantations; and often likewiſe deſtroys the effect of the ſcenery, from many diſtant points of view: and in ſhaping their grounds, they are, for the ſame reaſon, equally cautious with regard to the old plantations; carefully obſerving never to bury the ſtems, nor to expoſe the roots of any trees which they mean to preſerve.

In their plantations, the Chineſe artiſts do not, as is the practice of ſome European Gardeners, plant indiſcriminately every thing that comes in their way; nor do they ignorantly imagine that the whole perfection of plantations conſiſts in the variety of the trees and ſhrubs of which they are compoſed: on the contrary, their practice is guided by many rules, founded on reaſon and long obſervation, from which they ſeldom or ever deviate.

" Many trees, ſhrubs and flowers," ſayeth Li-Tſong, a Chineſe author of great antiquity, " thrive beſt in low " moiſt ſituations; many on hills and mountains: ſome " require a rich ſoil; but others will grow on clay, in " ſand, or even upon rocks; and in the water: to " ſome a ſunny expoſition is neceſſary; but for others, " the ſhade is preferable. There are plants which thrive " beſt in expoſed ſituations; but, in general, ſhelter is " requiſite. The ſkilful Gardener, to whom ſtudy and " experience have taught theſe qualities, carefully attends " to them in his operations; knowing that thereon de-

" pend the health and growth of his plants; and con-
" ſequently the beauty of his plantations."

In China, as in Europe, the uſual times of planting are the autumn and the ſpring; ſome things anſwering beſt when planted in the firſt, and ſome in the laſt of theſe ſeaſons. Their Gardeners avoid planting, whenever the grounds are ſo moiſt as to endanger the rotting of the roots; or when the froſts are ſo near as to pinch the plants, before they have recovered the ſhock of tranſplantation; or when the earth and air are too dry to afford nurture to them; or when the weather is ſo tempeſtuous as to ſhake or overturn them, whilſt looſe and unrooted in the ground.

They obſerve, that the perfection of trees for Ornamental Gardening, conſiſts in their ſize; in the beauty and variety of their forms; in the colour and ſmoothneſs of their bark; in the quantity, ſhape, and rich verdure of their foliage; in its early appearance in the ſpring, and long duration in the autumn; in the quickneſs of their growth;

growth; in their hardineſs to endure the extremities of heat, cold, drought and moiſture; in their making no litter, during the ſpring or ſummer, by the fall of the bloſſom; and in the ſtrength of their branches, to reſiſt, unhurt, the violence of tempeſts.

They ſay, that the perfection of ſhrubs conſiſts not only in moſt of the above mentioned particulars, but alſo in the beauty, durability, or long ſucceſſion of their bloſſom; and in their fair appearance before the bloom, and after it is gone.

" We are ſenſible," ſay they, " that no plant is poſ-
" ſeſſed of all good qualities; but chooſe ſuch as have
" the feweſt faults; and avoid all the exotics, that vege-
" tate with difficulty in our climate; for though they
" may be rare, they cannot be beautiful, being always
" in a ſickly ſtate: have, if you pleaſe, hot-houſes and
" cool-houſes, for plants of every region, to ſatisfy the
" curioſity of botaniſts; but they are mere infirmaries:
" the plants which they contain, are valetudinarians, di-

" veſted

" veſted of beauty and vigor; which only exiſt by the " power of medicine, and by dint of good nurſing."

The exceſſive variety of which ſome European Gardeners are ſo fond in their plantations, the Chineſe artiſts blame, obſerving, that a great diverſity of colours, foliage, and direction of branches, muſt create confuſion, and deſtroy all the maſſes upon which effect and grandeur depend: they obſerve too, that it is unnatural; for, as in Nature moſt plants ſow their own ſeeds, whole foreſts are generally compoſed of the ſame ſort of trees. They admit, however, of a moderate variety; but are by no means promiſcuous in the choice of their plants; attending, with great care, to the colour, form, and foliage of each; and only mixing together ſuch as harmonize and aſſemble agreeably.

They ſay that ſome trees are only proper for thickets; others only fit to be employed ſingly; and others equally adapted to both theſe ſituations. The mountain-cedar, the ſpruce and ſilver firs, and all others whoſe branches have

have an horizontal direction, they hold improper for thickets; becauſe their branches indent into each other; and likewiſe cut diſagreeably upon the plants which back them. They never mix theſe horizontal branched trees with the cypreſs, the oriental arbor vitæ, or other upright ones; nor with the larix, the weeping willow, the birch, the laburnum, or others of a pendant nature; ſaying, that the interſection of their branches forms a very unpictureſque kind of net-work: neither do they employ together the catalpha and the acacia, the yew and the willow, the plane and the ſhumach, nor any of ſuch heterogeneous ſorts; but on the contrary, they aſſemble in their large woods, the oak, the elm, the beech, the tulip, the ſycamore, maple and plane, the Indian cheſnut and weſtern walnut, the arbeal, the lime, and all whoſe luxuriant foliages hide the direction of their branches; and growing in globular maſſes, aſſemble well together; forming, by the harmonious combination of their tints, one grand maſs of rich verdure.

In their ſmaller plantations, they employ trees of a ſmaller growth, but of the ſame concordant ſorts; bor-

dering them with Perſian lilacks, gelder-roſes, ſeringas, coronillas or ſennas of various ſorts, flowering raſberries, yellow jeſſamine, hypericum or St. John's wort, the ſpiræa frutex, altheas, roſes, and other flowering ſhrubs; intermixed with flowers and with the padus of various ſpecies, elder, mountain aſh, acacia, double bloſſomed thorn, and many other ſorts of flowering trees: and wherever the ground is bare, they cover it with white, blue, purple and variegated periwinkle, the convulvulus minor, dwarf ſtocks, violets, primroſes, and different kinds of creeping flowers; and with ſtrawberries, tutſen and ivy, which climbs up and covers the ſtems of the trees.

In their ſhrubberies they follow, as much as poſſible, the ſame rules; obſerving farther, in ſome of them to plant all ſuch ſhrubs as flouriſh at one time; and in others, ſuch as ſucceed each other: of which different methods the firſt is much the moſt brilliant; but its duration is ſhort; and the appearance of the ſhrubbery is generally ſhabby, as ſoon as the bloom is off: they therefore ſeldom uſe it, but for ſcenes that are to be enjoyed at certain periods;

periods; preferring the laſt, on other occaſions, as being of long duration, and leſs unpleaſing after the flowers are gone.

The Chineſe Gardeners do not ſcatter their flowers indiſcriminately about their borders, as is uſual in ſome parts of Europe, but diſpoſe them with great circumſpection; and, if I may be allowed the expreſſion, paint their way very artfully along the ſkirts of the plantations: and in other places, where flowers are to be introduced. They reject all that are of a ſtraggling growth, of harſh colours, and poor foliage; chooſing only ſuch as are of ſome duration, grow either large, or in cluſters, are of beautiful forms, well leaved, and of tints that harmonize with the greens that ſurround them. They avoid all ſudden tranſitions, both with regard to dimenſion and colour; riſing gradually from the ſmalleſt flowers to holli-oaks, pœonies, ſun-flowers, carnations, poppies, and others of the boldeſt growth; and varying their tints, by eaſy gradations, from white, ſtraw colour, purple and incarnate, to the deepeſt blues, and moſt brilliant crimſons

and

and ſcarlets. They frequently blend ſeveral roots together, whoſe leaves and flowers unite, and compoſe only one rich harmonious maſs; ſuch as the white and purple candituff, larkſpurs, and mallows of various colours, double poppies, loopins, primroſes, pinks and carnations; with many others, whoſe forms and colours accord with each other: and the ſame method they uſe with flowering ſhrubs; blending white, red, and variegated roſes together; purple and white lilacks; yellow and white jeſſamine; altheas of various ſorts; and as many others, as they can with any propriety unite.---By theſe mixtures they encreaſe conſiderably the variety and beauty of their compoſitions.

In their large plantations, the flowers generally grow in the natural ground: but in their flower-gardens, and in all other parts that are highly kept, they are in pots, buried in the ground; which, as faſt as the bloom goes off, are removed, and others are brought in their places; ſo that there is a conſtant ſucceſſion, for almoſt every month in the year; and the flowers are never ſeen, but in the height of their beauty.

Amongſt the moſt intereſting parts of the Chineſe plantations, are their open groves; for as the women ſpend much of their time there, care is taken to ſituate them as pleaſantly as poſſible, and to adorn them with all kinds of natural beauties.

The ground on which they are planted, is commonly uneven, yet not rugged; either on a plain, raiſed into many gentle ſwellings; on the eaſy declivity of a mountain, commanding rich proſpects; or in vales, ſurrounded with woods, and watered with ſprings and rivulets.

Thoſe which are in an open expoſure, are generally bordered with flowery meadows, extenſive corn-fields, or large lakes; the Chineſe artiſts obſerving, that the brilliancy and gaiety of theſe objects, form a pleaſing contraſt with the gloom of the grove: and when they are confined in thickets, or cloſe planted woods, the plantation is ſo formed that, from every approach, ſome part of the grove is hid; which opening gradually to the eye of the paſſenger, ſatisfies his curioſity by degrees.

Some of theſe groves are compoſed of evergreens, chiefly of pyramidal forms, thinly planted over the ſurface, with flowering ſhrubs ſcattered amongſt them: others are compoſed of lofty ſpreading trees, whoſe foliage affords a ſhady retreat during the heat of the day. The plants are never crowded together; ſufficient room being left between them for ſitting or walking upon the graſs; which, by reaſon of its ſhady ſituation, retains a conſtant verdure; and, in the ſpring, is adorned with a great variety of early flowers, ſuch as violets, crocus's, polianthus's and primroſes; hyacinths, cowſlips, ſnow-drops, daffodils and daiſies. Some trees of the grove are ſuffered to branch out from the very bottom of the ſtem upwards; others, for the ſake of variety, have their ſtems bare: but far the greater number are ſurrounded with roſe-trees, ſweet-briar, honeyſuckles, ſcarlet beans, naſturtiums, everlaſting and ſweet-ſcented peas, double-bloſſomed briar, and other odoriferous ſhrubs, which beautify the barren parts of the plant, and perfume the air.

Sometimes too their open groves are compoſed of lemon, orange, citron, pompelmoſe, and myrtle-trees; which, as

the climate varies, either grow in the earth, or in buried tubs and pots, which are removed to green houſes during the winter. They alſo have groves of all ſorts of fine formed fruit-trees; which, when they bloſſom, and alſo when their fruit is ripe, are exceedingly beautiful: and to add to the luxuriance of theſe ſcenes, the Chineſe artiſts plant vines of different coloured grapes near many of the trees, which climb up their ſtems, and afterwards hang in feſtoons from one tree to another.

In all their open groves are kept young broods of pheaſants, partridges, pea-fowls, turkies, and all kinds of handſome domeſtic birds, who flock thither, at certain times of the day, to be fed: they alſo retain in them, by the ſame method, ſquirrels, ſmall monkies, crocatoos, parrots, hog deer, ſpotted capritos, lambs, Guinea pigs, and many other little beautiful birds and animals.

The trees which the Chineſe Gardeners uſe in their open groves, and alſo for detached trees, or groupes of two, three, or four together, are the mountain cedar, the

ſpruce

ſpruce ſilver and balm of Gilead firs, the larix, the ſmooth ſtemmed or Weymouth pine, the arbor vitæ, and cypreſs; the weeping willow, the aſh, the maple, weſtern walnut, arbeal, tulip, acacia, oak, elm, and all others that grow in pictureſque forms: and whenever they looſe their natural ſhape, either by too quick vegetation, or other accidents, they endeavour to reduce them to an agreeable form, by lopping off their exuberances; or by forcing them into other directions. The Indian, or horſe-cheſnut, the lime, and ſome others of a ſtiff, formal growth, they never uſe detached; but find them, on account of their rich verdure, their bloſſom, and abundant foliage, very fit for thickets, woods and avenues.

They have particular plants for the dreſſed gay parts of the Garden; others in their wilds and ſcenes of horror; and others appropriated to monuments and ruins; or to accompany buildings of various ſorts; according as their properties fit them for theſe different purpoſes.

In planting, they are nicely attentive to the natural ſize of their plants; placing ſuch as are of humble

growth in the front; and thoſe that are higher, gradually inwards: that all may be expoſed to view at the ſame time. They appropriate certain plants to low moiſt ſituations; and others to thoſe that are dry and lofty; ſtrictly attending therein to Nature: for though a willow, ſay they, may grow upon a mountain, or an oak in a bog, yet are not theſe by any means natural ſituations for either.

When the patron is rich, they conſider nothing but perfection in their plantations: but when he is poor, they have alſo an eye to œconomy; introducing ſuch plants, trees and buildings, into their deſign, as are not only beautiful, but alſo uſeful. Inſtead of lawns, they have meadows and fields, covered with ſheep and other cattle; or lands planted with rice and cotton, or ſowed with corn, turneps, beans, peaſe, hemp, and other things that produce flowers, and variegated pieces of colouring. The groves are compoſed of all uſeful kinds of fruit-trees; ſuch as apple, pear, cherry, mulberry, plumb, apricot, fig, olive, filbert, and many others, peculiar to China.

The woods are full of timber-trees, uſeful for fuel and building; which alſo produce cheſnuts, walnuts, acorns, and other profitable fruits and ſeeds: and both woods and groves abound with game of all ſorts.

The ſhrubberies conſiſt of roſe, raſberry, bramble, currant, lavender, vine and gooſberry buſhes; with barberry, alder, peach, nectarine and almond trees. All the walks are narrow, and carried under the drip of the trees, and ſkirts of the plantation, that they may occupy no uſeful ground: and of the buildings, ſome are barns for grain or hay; ſome ſtables for horſes and oxen; ſome dairies, with their cow-houſes and calf-pens; ſome cottages for the huſbandmen, with ſheds for implements of huſbandry; ſome are dove-houſes; others menageries for breeding poultry; and others ſtoves and green-houſes, for raiſing early or rare fruits, vegetables and flowers: all judiciouſly placed, and deſigned with taſte, though in a ruſtic ſtyle.

The lakes and rivers are well ſtored with fiſh and water-fowl: and all the veſſels contrived for fiſhing, hunting,

hunting, and other ſports that are profitable as well as entertaining. In their borders they plant, inſtead of flowers, ſweet herbs, celery, carrots, potatoes, ſtrawberries, ſcarlet beans, naſturtiums, endive, cucumbers, melons, pine-apples, and other handſome fruits and vegetables: and all the leſs ſightly productions for the kitchen, are carefully hid behind eſpaliers of fruit-trees.---Thus, they ſay, that every farmer may have a Garden without expence; and that if all land-holders were men of taſte, the world might be formed into one continued Garden, without difficulty.

Such is the ſubſtance of what I have hitherto collected relative to the Gardens of the Chineſe. My endeavour, in the preſent Publication, has been to give the general outline of their ſtyle of Gardening, without entering into trifling particulars, and without enumerating many little rules of which their artiſts occaſionally avail themſelves; being perſuaded that, to men of genius, ſuch minute diſcriminations are always unneceſſary, and often prejudicial, as they burden the memory, and clog the imagination with ſuperfluous reſtrictions.

The diſpoſitions and different artifices mentioned in the preceding pages, are thoſe which are chiefly practiſed in China, and ſuch as beſt characterize their ſtyle of Gardening. But the artiſts of that country are ſo inventive, and ſo various in their combinations, that no two of their compoſitions are ever alike: they never copy nor imitate each other; they do not even repeat their own productions; ſaying, that what has once been ſeen, operates feebly at a ſecond inſpection; and that whatever bears even a diſtant reſemblance to a known object, ſeldom excites a new idea. The reader is therefore not to imagine that what has been related is all that exiſts; on the contrary, a conſiderable number of other examples might have been produced: but thoſe that have been offered, will probably be ſufficient; more eſpecially as moſt of them are like certain compoſitions in muſick, which, though ſimple in themſelves, ſuggeſt, to a fertile imagination, an endleſs ſucceſſion of complicated variations.

To the generality of Europeans many of the foregoing deſcriptions

deſcriptions may ſeem improbable; and the execution of what has been deſcribed, in ſome meaſure impracticable: but thoſe who are better acquainted with the Eaſt, know that nothing is too great for Eaſtern magnificence to attempt; and there can be few impoſſibilities, where treaſures are inexhauſtible, where power is unlimited, and where munificence has no bounds.

European artiſts muſt not hope to rival Oriental ſplendor; yet let them look up to the ſun, and copy as much of its luſtre as they can, circumſtances will frequently obſtruct them in their courſe, and they may often be prevented from ſoaring high: but their attention ſhould conſtantly be fixed on great objects; and their productions always demonſtrate, that they knew the road to perfection, had they been enabled to proceed on the journey.

Where twining ſerpentine walks, ſcattering ſhrubs, digging holes to raiſe mole-hills, and ringing never-ceaſing changes on lawns, groves and thickets, is called Gardening,

it matters little who are the Gardeners; whether a peaſant or a Pouſſin; whether a child in ſport, or a man for hire: the meaneſt may do the little there is to be done, and the beſt could reach no farther. But wherever a better ſtyle is adopted, and Gardens are to be natural, without reſemblance to vulgar Nature; new without affectation, and extraordinary without extravagance; where the ſpectator is to be amuſed, where his attention is conſtantly to be kept up, his curioſity excited, and his mind agitated by a great variety of oppoſite paſſions; there Gardeners muſt be men of genius, experience and judgement; quick in perception, rich in expedients, fertile in imagination, and thoroughly verſed in all the affections of the human mind.

F I N I S.

ERRATA.

Page 40, line 17, *for* camuſath ſkin, *read* camuſathkin.

Page 66, line 5, *for* to, *read* with.

Page 81, line 11, *for* ſhumach, *read* ſumach.

Page 83, line 17, *for* carnations, poppies, *read* carnation-poppies.

Page 87, line 14, *for* crocatoos, *read* cokatoos.

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